

SCHUBERT CYCLE

SIX CONCERTS OF THE MUSIC OF
FRANZ SCHUBERT (1797-1828)

FOURTH CONCERT

SOUTH MOUNTAIN QUARTET

KATHLEEN PARLOW, *Violin*
EDWIN IDELER, *Violin*

CONRAD HELD, *Viola*
WILLEM WILLEKE, *Violoncello*

ASSISTED BY

RUDOLPH SCHMIDT, *Clarinet*
ADOLPH WEISS, *Bassoon*

PIERRE LAMBERT, *Horn*
WALTER BELL, *Double Bass*

GUNNAR JOHANSEN, *Piano*

THESE CONCERTS ARE A GIFT TO THE
UNIVERSITY OF CALIFORNIA FROM THE
ELIZABETH SPRAGUE COOLIDGE FOUNDATION
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UNIVERSITY OF CALIFORNIA
WHEELER HALL AUDITORIUM
THURSDAY AFTERNOON AT 2:30 O'CLOCK
JUNE 25, 1936

PROGRAM

I. "Forellen" Quintet in A major, Opus 114 (1819)

(For pianoforte, violin, viola, violoncello, double bass)

Allegro vivace	Scherzo (presto)
Andante	Andantino con variationi
	Finale (allegro giusto)

The art of Schubert is in the finest sense a popular one and the "Forellen" Quintet, perhaps more than any other of his works, springs directly from the romantic folksong. Delicacy, smiling charm, here and there a passage of commanding breadth and nobility—such is the music of the Quintet. Even the use of the contra bass—rare in chamber music—suggests the rustic band. The variations of the fourth movement are based on the theme of Schubert's song "The Trout," one of his melodies which indeed has become a song of the folk.—E.

II. Fantasie in C major, Opus 159 (1827)

(For pianoforte and violin)

Andante molto	Andantino
Allegretto	Adagio
	Allegro

The English "Fancy" which was cultivated down to the Stuart period, and the Italian "Fantasia," were originally free compositions in a style depending on harmonic rather than contrapuntal values and not in one of the usual dance forms. With the German organists the "Phantasia" developed into an elaborate dramatic movement, suggesting an improvisation (Bach's Chromatic Fantasy and Fugue). The Fantasy of Mozart (that in C minor for piano, for instance) is a series of lyric episodes in contrasted moods and tempos connected by passages of improvisational character, and the opening movement of Beethoven's

Fantasy Sonata (Moonlight) gives the impression of an extemporisation and the other two movements follow without pause. With Chopin and Schumann, the Fantasy becomes highly imaginative and dramatic—Schumann's Fantasy dividing into movements suggesting the sonata. Finally, Liszt uses the title for a fanciful development of well-known melodies of other composers or of Hungarian folk-songs (Don Juan, Wanderer, Hungarian Fantasies).

In form, the Schubert Fantasy lies midway between those of Mozart and Chopin. Sir Charles Stanford once spoke of this form as "a tabloid preparation of the three or four movements of a sonata."—E.

INTERMISSION

III. Octet in F major, Opus 166 (1824)

(For two violins, viola, violoncello, double bass, clarinet, bassoon, horn)

Adagio-Allegro	Andante con variationi
Andante un poco mosso	Menuetto (allegretto)
Scherzo (allegro vivace)	Andante molto
	Allegro

"Written in the spring of 1824, to the order of Count Ferdinand of Troyer, [the Octet in F major] forms a gay contrast to the two lesser quartets of the same year. This is one of the works by which Schubert intended to 'prepare the way for his Grand Symphony'. (He had been experimenting with symphonic studies in his chamber music for wind instruments since 1813). This time he was impelled by the *genius loci* towards the traditional suite form, the movements corresponding in fact almost exactly, both in number and character, even in details, with those of Beethoven's septet, except that the minuet and scherzo have exchanged places."—COBBETT.

STEINWAY PIANO USED

Prog-861

Fifth Concert, THURSDAY, JULY 2, 1936

- I. Trio Sonata, B flat major, (for Pianoforte, Violin, Violoncello)
 - II. a. Nocturne, E flat major, Opus 148 (for Pianoforte, Violin, Violoncello)
b. Duo, A major, Opus 162 (for Pianoforte and Violin)
 - III. Trio, E flat major, Opus 100 (for Pianoforte, Violin, Violoncello)
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Sixth Concert, THURSDAY, JULY 9, 1936

- I. Twelve songs from the Winterreise Cycle, Opus 89
- II. Das Wandern, Ihr Bild, An die Laute, Die Liebe hat Gelogen, Die Forelle
- III. Die Stadt, Wohin, Der Jüngling an der Quelle, Der Doppelgänger, Der Erlkönig